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ILLUSTRATIONS OF TENNYSON FROM GREEK POETRY

by

ANNE NYHAN SCRIBNER

A Thesis Submitted for the Degree of

MASTER OF ARTS.

UNIVERSITY OF WISCONSIN

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The American who has spent days among the Sierras draining the fresh mountain air at the hands of heaven, who has staggered through the blue heat of an Arizona desert, or has drifted down the Rio Grande in July, who has spent spicy nights in a Michigan pine forest, or days on the sunset prairies of the Mississippi Valley, has touched the very genius of Nature. He has read of her scroll what his eyes could read. But even he must step upon the soil of Spain or Italy with different feelings from those with which he trod the aboriginal turf. He sees in the mountains of Switzerland more than a mountain. The English rose has the odor of century old battlefields about its roots; the hills of Italy billow over unknown monuments of human progress; the rivers of Germany have listened to the chant of countless warriors now forgotten. In a word historical tradition has cast her magic mantle over the simplest scene, till it glows in reflected beauty

more scintillant than before.

But more than the untrained eye must be brought to the observation of the picture that results. It is only after the national life has grown to maturity that the country's page is written over with tradition. When it is in a green or a decrepit old age, as the case may be, it has the most of such pebbles upon its shore of time. And the poetry that embodies the national consciousness of the age has the same impression stamped upon it. It is not the lyric out-pouring of the primal soul that walks with nymph or satyr among fields and forests where still they sport, nor the music of the first rude hand on lyre that carved its name to-day on oaks that only night flying birds have touched before. The poetry of such a nature's maturity is complex, varied, full, replete with allusion, reminiscence, little touches borrowed from its own and other nations' experience. Where every stone has a story to the ready eye, quick to the details of the scene, the receptive mind open to impressions, there must be added a knowledge of the biography of the spot, its literary and historical past. It is no longer a lovely babe playing in unclad innocence, but a man with consciousness clothed round with richly woven robes of dignity. It is in

the very nature of things that this should be so. It would be impossible for the English poet of to-day to keep his verse free from these influences. Even if he would lay an embargo on all this wealth, others would open his ports in spite of him. That is, however, free from imitation of old models, from allusion, suggestion even, a poet may keep himself, however close he would get to Nature, there stand always at hand a hundred scholars ready to find the same turn, the same reflection of a thought, the same expression perhaps, in this one or that one of his ancient favorites. The poets had best give up struggling against it and hush their declaimers as a fruitless business, and, resigning themselves (or their work which is the best part of themselves) into our hands, leave us to work our will upon the unresisting frame.

The cultivated person whether of much scholarly pretension or not, gets much satisfaction and no little profit out of the business. For this is his literary purlieu, and over the natural beauty of the scene literary tradition has cast her mantle making its loveliness more scintillant than before. No jewel comes singly but each dragging on a chain a lovely sister. Granted that this feeling is sincere and general, there is distinct room

for contribution in this regard. Gazettes remembrancing, "side intelligencers", as Lamb hath it, to supply a defective literary memory to whoso has need thereof, will find a ready hand outstretched to receive them. Contribution of this kind is valuable in the case of any author. Is it the father of song? Let us hear how the children have varied the strain. Is it the youngest child? Let us hear how the musical sisters and brothers, the father himself, had sung it. So for each note a harmonious chord is made, and if I or you do not find the particular note it vibrates to, be sure it is there some where, and some one else will catch it if we do not.

A poet need not be Alexandrine or consciously a mosaic of little bits borrowed from others, in order to afford a field for such a line of work as this. The problem is a purely subjective one. And the most unconscious poet may be levied upon for contribution. Of course it remains a fact that there is the greatest apparent difference among different poets in this respect. One seems to offer so many more points of resemblance than another. One seems to have been touched by Greek influence, another by Teutonic, while a third seems to have held himself free from almost any influence outside of those of

his paternal door yard. But I think it is likely that this freedom is only apparent, and that when some one brings to their study the requisite fund of literary knowledge, these verses, too, will find their counter-part, though in the literature of other lands and tongues.

Very often the poet himself desires us to catch the impression. Of his own will he would have us recognize the gold he has brought from other mines, even after he has put it through his own crucible. When this is the case, the labor of selection, of determining source and finished product, becomes a thankful task. Such adaptations as these have a double value. They are delicious to the untrained palate, but the literary epicure finds a peculiar spice in them, because he can detect the component parts of the compounded flavor. Tennyson has given us the finest example of the poem that is at once a work of art in itself and an embodiment of, and tribute to, the masterpiece of another poet, in "Lucretius". The work of comparing this poem with its great prototype has been carefully done, and it has shown not only how thoroughly acquainted Tennyson was with the "De Rerum Natura", but also has emphasized the marvellous delicacy and skill with which he handled his materials, fitted them together

into a harmonious whole, an English poem with a Latin soul.

Of all the English poets there is not one who offers more opportunities for the discovery of literary allusion than Tennyson. It is hardly necessary to mention the poems that form a basis for this statement, they are so well known. But recall at any rate that the incidents of the "Idylls of the King" are borrowed from the Arthurian romances, that "The Lotos-Eaters" is a study from the Odyssey, that "The Voyage of Maeldune" is adopted from Joyce's "Celtic Romances", not to mention the suggestion of "The Princess", "Ulysses", "OEnone", "In Memoriam" and others from the poet's wide knowledge of books that had been made before his day. Whether the allusion be conscious or not, there are many expressions scattered throughout the Laureate's works that at once suggest a word, a line, a fancy of some older poet. Tennyson's debt (if we should call it so,) to Lucretius, to Vergil, and in some measure to Theocritus, has been discovered and carefully analyzed. Mr. Churton Collins has brought together a great number of quotations from the prose and poetical literature of many countries, illustrative of various passages of Tennyson's poetry. Without accusing him of plagiarism he finds it true of the English poet that the

"hint....framework,....method of his most characteristic combinations seldom or never emanate from himself." He tries to show that Tennyson "possesses like Vergil, some of the finest qualities of original genius, but that his style and method are, like the style and method of the Roman, essentially artificial and essentially reflective." It is not my purpose to seek to disprove this statement, a statement which is a subtle charge against the genius of the poet. One might say that all lyric poetry is of its nature "essentially reflective", and thus embark on the cycle- long discussion of the nature of poetry. One might say that if Tennyson is "essentially artificial", it is because he reflects the civilization of his day, a civilization which, viewed through the blue spectacles of the pessimist, is essentially artificial, but looked upon with a healthy optimism contains the elements of older, simpler society in their most vital form, and therein is essentially real. If Mr. Churton Collins contributes his material to show the artificiality of the modern poet, may we add a mite, however small as further "illustration", not of this, but to suggest how infinitely more there is that is his own.

The illustrations which the paper adds are taken

from Greek poetry with occasional parallels from Latin and English. They are offered, not to suggest that the poet owes aught consciously or unconsciously, to the words of the Greek, that he was influenced in his expression by any earlier poet, but merely for the sake of whatever interest there is to the careful reader of English poetry, in discovering the parallel line in the Greek. It sometimes happens that the English verse forms the best of commentaries upon some moot question of the classic text. Here it is very interesting and no less profitable to place the two side by side and interpret the one in the light of the other. It is often quite astonishing how smoothly we will go over an expression in the English that makes us balk and falter in the Greek. It is the purpose of this paper to contribute further illustrations of certain passages in the poetry of Alfred Tennyson to those that have already been collected. The work is necessarily so subjective that the author must beg the reader's indulgence if she sometimes suggest lines already coupled with lines, or if at times the resemblance seem somewhat strained. The purpose will be fulfilled, if, when the illustrations are completed, this thought suggests itself:

Great was the music that the Ancients sung,
It flowed like streams at morn that scarcely fill

Their banks, but swelled by mountain rill on rill
 Grow great. So added to by tongue on tongue,
 Each race inheritor of that before,
 The great Greek mother song held out her hands,
 To clasping and caress of other lands
 And gave unto her children more and more,
 Till there sprung up at length the youngest child
 Strong in its conscious manliness and power,
 Who plucked from brother singers each his flower
 Of song, and stood and made his music wild.
 His was the liquid clearness of the Greek
 His was the battle wildness of the Celt,
 His was the melody the Latins felt,
 The Saxon cry, "find not, but seek, but seek;"
 He tuned his harp to strains of many a song
 He waked the nations with his echoing voice,
 Calling upon all peoples to rejoice,
 The war cry of the battle of the strong.

The suggestion of a kindred passage in Greek poetry
 by a line of English verse is a psychic phenomenon. The
 association may be based upon any one of a variety of re-
 semblances. It may be due to manner or mannerism, a method
 which involves sympathetic treatment of rythmical breaks,
 repetitions of lines or phrases; similar interludes and
 effects; similar theme; similar scenic and metrical treat-
 ment; corresponding purpose, in short general analogy of
 atmosphere and tone. Or the coincidences may be those of
 language, structure and thought.

Instead of dividing the illustrations I have brought
 together on the basis of some such classification as this,
 I have chosen rather Mr. Churton Collins' method. The

former method would be more practical were the paper an attempt to prove the influence of the one poetry upon the other. The latter is more valuable where a mere tabulation is all that is purposed, in being more readily handled and more accessible. Accordingly the division is that which is made in the table of contents to the complete edition of the poet's works published by MacMillan, 1898, and followed, as I have said, by Mr. Churton Collins.

Group I Includes the group entitled, Juvenilia.

Group II The Lady of Shalott and other poems.

Group III English Idylls and other poems.

Group IV Enoch Arden and other poems.

Group V The Princess and miscellaneous poems.

Group VI In Memoriam.

Group VII Maud.

Group VIII Idylls of the King.

Group IX The Lovers Tale, Ballads, and other poems.

Group X Later miscellaneous poems, Demeter etc.

Illustrations for which I am indebted to Mr. Churton Collins' "Illustrations of Tennyson" are indicated by an asterisk.

The "hollow grot" of Claribel has the melody as well as the picture of

Od. IX-114. κοῦλιν σπέος;

Od. XII-93 ἐν σπέσσι γλαφύροισι,

Aes. Eum. 23 πέτρα κοίλη,

Soph. Ph. 1081. ὦ κοίλη; πέτρας γύαλον.

Nothing will die is the restatement of a thought that had burst upon the Greek mind even before Euripides wrote (Frag.

Chrysip. 833 Diels:) τὰ μὲν ἐκ γαίας / φύντ' εἰς γαίαν / τὰ δ' ἀπὸ
αἰθερίου / βλάστοντα γονῆς εἰς οὐράνιον; πόλου ἦλθε πάλιν,

that Empedocles had voiced, (Frag. Lib. I. 35-108:),

Lucretius II-990,

Pope, Essay on Man, 11- 13ff.

Shelley Adonais, 42-43.

"The law of marriage characterized in gold
Upon the blanched tablets of her heart",

from Isabel, gives the same figure that is found in Aes.Prom.

791. ἦν ἐγγράφου σὺ μνήμῳσιν δέλοις φρενῶν.

Cf.* Heywood's

"Woman killed with Kindness",

"Within the red leaved table of my heart;"

* Shakespeare Sonnet CXXII.

"Thy gift, thy tables are within my brain
Full characterized with lasting memory."

The metaphor of council in Isabel reminds one, not because it is the same, but because they resemble each other in originality, of Homer's expression: Isabel.

.....the silver flow
Of subtle-paced counsel."

Hom. Il. VII. 323

ἔστις δ' ὁ γέρον πάμπρωτος ὑφαίνειν ἥρ' ἔτετο μήτιν

The suggestion in the subtle-paced counsel to me brings that of a woman walking up and down before the loom, There is a noticeable resemblance of feeling between

Mariana and these lines of * Sappho,

*δέδουκε μὲν ἀσχελᾶνα
καὶ Πληιάδες μῶσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὥρα,
ἐγὼ δὲ μόνα κατεύδω.*

Cf. Tennyson, Marriage of Geraint:

"She found no rest and ever failed to draw.
The quiet night into her blood."

Rokby. III. 28.

"When day is gone and night is come,
And a' are boun to sleep,
I think on them that's far awa'
The lee-lang night, and weep."

So Theocritus X. 10

οὐδαμάνυν συνέρα τοῖ ἀγρυπνήσαι δι' ἔρωτα;

Cf. Od. XIX. 510ff. where Penelope lies awake finding no vent for her sorrow in household cares as in the day, for in the night-time

*πυκινὰ δέ μοι ἄμφ' ἀδινὸν κῆρ
ὄξεταί μελεδῶναι ὀδυρομένην ἐρέδουσιν*

In the Ode to Memory there are several expressions that make us turn at once to the Greek.

"Come not as thou camest of late,
Flinging the gloom of yesternight
On the white day."

This is the converse of the following passage. Aes. Pers.

301

*ἐμοῖς μὲν εἴπας δώμασιν φῶς μέγα
καὶ λαῶκον ἥμαρ νυκτὸς ἐκ μελαγχίμου.*

Again the passage in the Agamemnon 668

φῶς ἐν εὐφρονῇ φέρων

May be quoted here or on this line of In Memoriam

"A beam in darkness: let it grow."

On the thought, the figure of light falling upon darkness, the spiritual and physical darkness being symbolically intertwined, Cf. Hor. Od. IV. 4. 39, Pulcher dies, Ib. IV. 2. 42, O sol pulcher,

Cic Ad Fam. IV.4.3 ita mihi pulcher hic dies est.

Here, too, the In Memoriam passage may be mentioned as interpretative of the feeling of Aes. Ag. 265-67, where there is a question of the text. Wecklein's interpretation of the reading "*τυρὸν γὰρ ἥξει σύνορθρον αὐτοῖς*,"

, "wie die aufgehende Sonne plötzlich die Dunkelheit erleuchtet, so wird die Erfüllung der Weissagung auf einmal deutliche Bestätigung bringen", is illustrated by Tennyson's, "beam in darkness....."

To return to the Ode to Memory, aside from the figure, the epithets employed are exactly parallel,

"white day", *λεὺν ἡμέραν*.....

Cf. "blank day", In Mem. VII. evidently is extension of the simple thought in "white day". Again the epithet a few lines further on in the Ode, "black earth", recalls at once the Homeric *μέλαινα γῆ* Il. II 699, and passim..

Sappho, Ode to Aphrodite 10,

Alcman Frag, 60

Pseudo-Anacr. 21 (19).

The most striking epithet in the poem is "myriad-minded."

" And those whom passion hath not blinded,
Subtle-thoughted, Myriad-minded."

Mr. Churton Collins finds as parallel to this expression

μυριόρους, "discovered by Coleridge in some Byzantine writer." The story of this work is very interesting, but why wait so long for it to present itself, when Homer's epithets for Ulysses at once occur to mind?

"subtle- thoughted", *πολύμητις* Od. 21. 274,

on which also Cf. Ar. Vesp. 351.

"myriad-minded" again forms a parallel to one interpretation of the Homeric *πολύτροπος*

shall *πολύτροπος* mean "multum iactatus" in

Id. 1. 1; X, 330, because of the *ὅς μάλ᾽ ἀπολλὰ*

πλάγχθη K. T. L. which follows? Or shall we take

Plato's interpretation (plat. Polit. 291B) and translate

it by Tennyson's phrase, "myriad-minded"? Homer ap-

plies the same epithet to Hermes; h. Hom. Merc. 13, 439.

In Adeline there occur the beautiful lines:

"And ye talk together still,
In that language wherewith Spring
Letters crowslips on the hill?"

This passage recalls the Greek of Theocritus, Idyll 10. 28,

..... καὶ ἃ γράπτα ὑάκινθος.....

One interpretation of the *γράπτα* is that the marks upon the petals similar to Λ or V represented ΑΙΑΞ or ΛΑΚΙΝΘΟΣ, from whose blood the flower sprung

H1 m. M1. 364E, 365B, 369B.

in the two legends. Another thought is that it is the flower of sadness, αἶαἰ is engraved on its petals.

Moschus, Epit. Bl. ad init, supports this idea:

ἔν τ' ἀκινθε δάλει τὰ δ' ἡράματα, καὶ πλεον αἶαἰ
βάρβαρε σὸς πετάλοισι.

So too Ovid, Met. 10. 206ff.

Nosque novis scripto gemitus imitabere nostros.
Tempus et illud erit quo se fortissimus heros
Addat in hunc florem folioque legatur eodem.

.....
Ipse suos gemitus foliis inscribit et ΑΙ ΑΙ
Flos habet inscriptum funestaque litera ducta est:

also Virg. E.3, 103.

The passage from Tennyson forms an illustration of this interpretation. The "language" is one of sadness.

"Lovest thou the doleful wind
When thou gazest at the skies ?
.....
With melodious airs lovelorn,
.....
And ye talk together still,
In the language wherewith Spring
Letters cowslips on the hill?"

In The Sea-Fairies Tennyson sounds the first note of the harmony he wakes in The Lotos-Eaters and the Choric Song. The picture he gives in the opening lines, of The Sea-Fairies is the modern English poetical way of presenting what Homer outlined so simply in the sirens of the Odyssey, the rythmical musical song they sing may be

such a one as the sirens sang. The invocation of their song may indeed stand as a rendering of Homer, (Od. XII. 184)

οἴῳρ' ἄγ' ἰὼν πολύαιν' Ὀδυσσεύ.

Much to be preferred to the heavy rendering given by Cic.

De. Fin. V-18-49:

"O decus Argolicum quin puppim flectis, Ulixes,
Auribus ut nostros possis agnoscere cantus?"

is Tennyson's lilting "hither, come hither".

One or two epithets also recall the Greek. The adjective "shrill" for example has rather an unpleasant flavor to the English mind, so that it seems odd to find it coupled with "music":

"Shrill music reached them on the middle sea."

It has the same value as λιγυρός in Homer,¹ who uses the term in just this connection, Od. XII, 44.

λιγυρή θεῖλγουσιν αοιδῇ.

Again the "full-toned sea" is a fine rendering for

πολυγλωττοβοιο θαλάσσης

This completes the illustrations I have been able to gather for the first Group. They are drawn principally from Homer and the lyric poets, and we notice that the

1. Cf. Od. XII. 183.

resemblance is based chiefly on the use of similar epithets. In three passages the Tennysonian line serves as a further interpretation of the Greek, namely Aes. Ag. 868 (527); Od. 1-1; X- 330: Theocr. 10-28.

The atmosphere of The Lady of Shalott is not Greek but medieval. The picture, the manner, the rythm of the poem all are little classical. But here, too, nevertheless, there crop out one or two expressions that find their counterpart in Homer and Aeschylus. For example the epithet "many-towered" which Tennyson applies to Camelot,

"And thro' the field the road runs by
To many-tower'd Camelot",

illustrates a generally accepted reading suggested by Barnes. H. Hom. Ap. 242:

Ἡ καλ' ἐν πολύπυργον (στ. πολύπορον.)

The most striking lines to my mind in the poem, (not for music, but mere strength,) are:

"As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott."

At first one is inclined to question what the figure is, whether personification of the meteor as a bearded man trailing across the sky, or whether the figure is simile, drawn from the appearance of the light. On the latter

interpretation compare Aes. Ag. 318

φλογὸς ποῦ ὕψωρα -

Eur. Frg. 228 Dind. (18 of Phrixus) q. Stob. XCIV-2, has the

same expression *ποῦ ὕψωρα πυρός* Schol. explains: *τῇ*

ἀναφωρᾷ τοῦ πυρός. Tennyson's line ^{is a} better interpretation.

Cf. Longfellow, Tales of a Wayside Inn I.

"The light thou beholdest
Stream through the heavens,
In flashes of crimson,
Is but my red beard
Blown by the night wind,
Affrighting the nations!"

The sad questioning of Two Voices reflects the mood of many an older poet, but of the Greeks especially Euripides, for example, Tro. 636f. There are few single expressions that directly recall the Greek. The, "still small voice" is like Homer's *ὀλίγη ὀπί* (Il. IV. 492). Again the figure Tennyson uses later in the poem is well illustrated from the Greek,

"But I would shoot howe'er in vain
A random arrow from the brain."

Aeschylus uses the same figure in the Ag. 633. etc.

ἔκρυπται ἔπειτα τοξότης ἄκρος σκοποῦ.

a passage which the lines of Two Voices interpret nicely.

Compare also Tennyson's use of the same figure,

In Memoriam LXXXVII,

"Where once we held debate, a band
Of youthful friends,
When one would aim an arrow fair."

Fatima recalls Sappho's second ode, and although the English lacks the *σωφροσύνη* of the Greek such expressions as this will at once come to mind:

ἀλλὰ καμ μὲν γλῶσσα ἔαχε, λείπτον δ'
αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν

"Last night when some one spoke his name,
From my swift blood that went and came,
A thousand little shafts of flame
Were shiver'd in my narrow frame."

Ibycus' first fragment is suggested by the thought as well as the style of this poem, especially such a line as this:

.... ἔμοι δ' ἔρος
οὐδεμίαν κατακοίτος ὥραν, ἄθ' ὑπὸ στεροπᾶς φλέγων
ἄστων παρὰ Ῥήπριδος ἀγαλέαις μαρίαισιν
, ἔρα μνὸς ἀδαμνύς
ἐγκρατέως παιδύθεν φυλάσσει.

Compare too this description of a kiss with that in Bion I,

"May kiss me but a moment, but the lifetime of a kiss,
till from thine inmost soul into my lips, into my heart,
thy life breath ebb." (tr. Lang.)

And Achilles Tatius ^{*} "Clitophon and Leucippe", II:

ἥδε [ψυχῇ] ταραχθεῖσα τῷ φιλήματι πάλλεται, εἰδὲ μὴ
τοῖς σπλάγχνοις ἦν δεδεμένῃ, ἠκολούθησεν ἂν
ἐλκυθεῖσα
αὖτις τοῖς φιλήμασιν.

One may doubt the propriety of calling OEnone, as Mr. Churton Collins does, "Tennyson's first important poem", but it is at any rate one of the most interesting from my standpoint. It is the first to be frankly classical in tone, to borrow scene and dramatis personae from the Greek, and at the same time to suggest many similar expressions in classical literature. The theme is the familiar one of the Judgment of Paris, but it is treated from an entirely new standpoint, that of the unfortunate girl whom Paris once had loved. The poem is not so Greek in its atmosphere as some of Tennyson's later work, but the general method of treatment is like that of the Alexandrine¹ idyllists, and many expressions that suggest Homer and Theocritus are woven into the stuff of the poem. For instance the use of the refrain recalls Theocr. I and III and Mosch. III. The lines:

"The gorges, opening wide apart reveal
Troas and Ilion's columned citadel
The Crown of Troas,"

recall the same expression in Eur. Hec. 910,

ἀπὸ δὲ στεφάνων κε'κασσι πύργων.

And Cf. Plut. Pelop . 34

1. Cf. Theocr. II; Mosch. Megara. & Europa. * Ovid Met. especially III. 153ff.

" Ἀλέξανδρος Ἡ φαειτίωνος
 ἀποθανόντος τὰς ἐπαλήξεις ἐλάττει
 τῶν τευχῶν ὡς ἂν δοκοῖεν αἱ πόλεις
 πενθεῶν ἀντὶ τῆς πρόσθεν μορφῆς κούριμον
 σχῆμα καὶ ἄτιμον ἀναλαμβάνουσι."

The musical collocation of words Tennyson uses as a refrain is a translation of Homer's stock epithet for Mt. Ida.

"Many fountained Ida" ποταυπίδα ξ:

Il. VIII-47; XII. 283; XX. 59 etc.

The line,

"For now the noonday quiet holds the hill",
 is a literal translation of ^{1.} *Callim. Lavacr. Pall. 72

μπαμπερινὰ δ' εἶχ' ὄρος ἀσυχία.

Again, the picturesque detail that makes us almost feel the sultriness of the summer day,

"The lizard with his shadow on the wall
 Rests like a shadow",

^{2.}
 is one that Theocritus uses, Idyll VII- 22

ἐνρίκα δὲ καὶ σαῦρος ἐφ' αἵμασι καθεύδει.

The epithet "cold crowned snake" is merely a more poetical

1. Cf. Theocr. II- 38ff. Ib. XX. 19-20: 30-31.

2. Cf. Ver. Mel. 2-9.

way of saying "cold snake",

an epithet whose aptness Theocritus realized in Idyll

XV- 58.

..... τὸν ψυχρὸν ὄφιν ταυμάλιστα βεβοίκα....

Cf. Ver. Ecl. III-92 frigidus latet anguis in herbis.

Ib. VIII-71 frigidus rumpitur anguis.

Of course the river-God referred to in,

"I am the daughter of a river-God",

is Cebren, God of a little river of the Troas, and the following allusion,

"as yonder walls
Rose slowly to a music slowly breathed,"

is to the legend of the raising of the Walls of Troy at Apollo's music. The figure itself is lovely, but I have found no parallel in the Greek, the nearest being Keats' description of the banquet hall in Lamia,

"music.....
Sole and lone supporter of the faery roof."

The description of Paris:

"Fronting the Dawn he moved; a leopard skin
Droop'd from his shoulder, but his sunny hair
Cluster'd about his temples like a God's",

reminds one of Dionysus in the Bacchae.

The singularly beautiful lines that describe the coming of the goddesses, in their pictorial quality at once recall

Homer:

"And at their feet the crocus broke like fire,
Violet, amaranthus and asphodel" etc.

Compare with this: Il. XIV-347-352

τοῖσι δ' ὑπὸ χθὼν δία φέεν νεοθυγέα ποίην
λωτόν θ' ἔρσηντα ἰδὲ κροκόν ἥδ' ὑάκινθον
πυκνὸν καὶ μαλακόν.....

While the lines,

"and o'er him flowed a golden cloud, and lean'd
Upon him, slowly dropping fragrant dew",

are exactly like,

ἐπὶ δὲ νεφέλῃν ἕσαντο
1. καλὴν χρυσεὴν στιλπναὶ δ' ἀπέπιπτον ἔρσαι.

The detail of the brilliant colored crocus is further illustrated by Soph. Oed. Col. 685

χρυσανθῆς κρόκος -

Of course "the charm of married brows" is one Theocritus
had sung in his σύνορος κόρα , Idyll VIII-72,
and that of the *Pseudo- Anacreon XV.

..... σύνορον

βλεφάρων ἴτυν κατακνήν.

"The dark arch of brows that meet".

The lines that crown Hera's offering to Paris:

1. Cf. Wordsworth, Ruth: Flowers that set the hills on fire.

" Rest in a happy place and quiet seats
Above the thunder, with undying bliss",

are the first expression in Tennyson of that "settled
sweet epicurean calm" which he gives later in Lucretius
and elsewhere. Its prototype is of course the Odyssey
VI- 42ff. The more well known expression of the same
thought is in Tennyson's Lucretius:

"The Gods, who haunt
The lucid interspace of world and world,
Where never creeps a cloud, or moves a wind,
Nor ever falls the least white star of snow",

which resembles the De Rerum Natura III- 18ff photograph-
ically.

The epithet " Idalian", which Tennyson applies to Aphrodite,
is not found in Homer..

The epithet " deep hair" in

....."backward drew
From her warm brows and bosom her deep hair
Ambrosial",.....

is the *βαδρ χαιτης* of Hes. Theog. 977.

"deep tressed maidens" of Moschus' second Idyll.

The "wild Cassandra" of the closing lines is the Cassandra
of Aeschylus rather than of Homer,-- the maddened maiden
of the Agamemnon. The last lines of the poem:

"What this may be I know not, but I know
That wheresoe'er I am by night and day,
All earth and air seem only burning fire",

recall the second Idyll of Theocritus: (Theocr. Idyll II-134)

αὕτως ἡμετέρας ἔργα δ' ἄρα καὶ Λιπαράϊον
πολλὰ κ' Ἀφαιότου δόλ' αὖτε φλογερὸν αἶθερ.

Cf. Idyll III-17,

ὅς με κατασμήχων καὶ ἐς οὐδὲν ἄλ' ἵσται.

and also Moschus II-30, who exclaims in the same connection,

τὰ γὰρ πυρὶ πάντα βέβηται.

The Lotos-Eaters of course at once recalls Odyssey IX-82ff. The poem is not Greek in its details. Here, as so often, Tennyson reproduces Homer and Theocritus, but in such a way that we rather feel a suggestion of a resemblance than a definite likeness which can be analyzed. There are a number of details also for which parallels are to be found in the Greek.

"In the afternoon they came unto a land,
In which it seemed always afternoon", etc.

Compare Theocr. Idyll XIII, where the Greeks came unto a land of cliffs and thickets and streams, where they cut sharp flowering rush, etc.,

ἔνθεν βούτομον ὀξύβαθύν τ' ἐτάμοντο κύπειρον.

The epithet "fields of barren foam" is an amplification of Homer's πόντον ἐπ' ἀτρώγμετον (Od. II-370; V-42 etc.)

The Thoric Song which follows teems with classical

reminiscences, especially of the Alexandrines.

The description of music in the first stanza is to be compared especially to the second idyll of Moschus and the fifth of Theocritus:

"Music that gentler on the spirit lies
Than tired eyelids upon tired eyes."

Cf. Mosch. II-3-4

ἢ μὲν ἀργαυκίδας τε καὶ εἴρια τεῖνε πατῆσσι
αἰὲρ ἐνθης, ὕπνῳ μαλακώτερα.

Theocr. V-50-51

ὕπνῳ ὅτε γλυκύν μίλιτος βλεφαροῖσιν ἐπιθῶν
λοσιμλῆς, τὰ δ' αὖ μαλακῶ κατὰ φάεα δέσμευ.

"fleeces more soft than sleep,"

The comparison of the sound of the music to rose petals falling softly on the grass, to night dews on still waters, suggests the comparison that Theocritus makes in the opening of the first idyll:

αἰδύτι τὸ ψιθύρισμα καὶ ἀπίτος αἴπολε τήνα
ἀποτὶ παῖς παγαῖσι μιλίσδεταί, αἰδύ δὲ καὶ τὸ
συρίσδες.

Ib. 7

ἄδιον ὦ ποιμήν, τὸ τέον μέλος, ἢ τὸ καταλῆς
τὴν ἀπὸ τῆς πέτρας καταλείβεται ἔψωθεν ὕδωρ.

both comparisons in the manner of the heaped up similes

1.
of Shelley's Sky Lark, and both far more natural and
2.
therefore more effective.

"Like a poet hidden
In the light of thought,.....
Like a high-born maiden
In a palace tower," etc.

Mosch. V-4-13 offers an interesting parallel to some
lines of the Choric Song. Compare,

"Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep."

Moschus:

"Sweet to me is sleep beneath the broad-leaved plane tree,
let me love to listen to the murmur of the brook hard by,
soothing, not troubling, the husbandman with its sounds."

Again how exactly parallel are the following passages:

"All things have rest, why should we toil alone?
.....
Death is the end of life, ah why
Should life all labor be?"

* Bion. Idyll V-11-15 (Or Frag. 9)

εἰς πόσον ἂν δειλοὶ καμάτωρ κ' εἰς ἔρφα πονεῦμας;
ψυχὰν δ' ἄχρ' ἵνους ποτὶ κέρδεα καὶ ποτὶ τέχνας
βάλλομας, ἱμείροντες αἰεὶ πολὺ πλῆθ' ὄντας ὄλβω;
λαβόμεν' ἢ ἄρα πάντας ὅτι θνατοὶ φανόμεθα
ὡς βραχὺν ἐκ Μοίρας δαίνομεν χρόνον.

1. Shelley, Sky Lark.

2. Cf. Ver. Ecl. V-45.

.. ..!"Is there any peace
In ever climbing up the climbing wave
... ..
Only to hear were sweet, stretch'd out beneath the pine."

* Moschus, Idyll V.

ἦ κακὸν ὃ τοι πῶς θῶε, βίον, ἔθ' δόμος αἰ-
αῖταρ' ἐμοὶ γλυκὺς ὕπνος ὑπὸ πλάτῃ βαδύφειλῳ.

"His voice was thin as voices from the grave:"

Cf. Theocritus Idyll XIII-59 ἀραὴ δ' ἵκετο φωνὰ

of the voice of Hylas.

Compare also Ver. Aen. VI-492.

.....pars tollere vocem
Exiguam

and * Ovid Fasti V-457 of the ghost of Remus:

umbra..... visa est.....
.....haec exiguo murmure verba loqui

and * Keats' Isabella XXXVI of the voice of the ghost of Lorenzo.

The fine line:

"Two handfuls of white dust shut in an urn of brass,"

recalls Aes. Ag. 445

φίλοισι πέμπει βαρὺ
ψῆγμα δυσδάκρυτον αἶν-

1. Cf. picture in Ver. Aen. V. 614 "Pontum adspectabant flentes."

2. Cf. also. Aes. Cho. 686.

τῆνορας ποδοῦ γεμῖ
 Ἰων λάρητας εὐθέτους

Soph. Elec. 1158,

ἀντὶ δεικτάτης μορφῆς ποιοδόντα καὶ
 σκιὰν ἀνωφελή.

Ib. 757:~

..... εὐβραχεῖ
 χαλχῷ μάλιστα σῶμα δειδαίας ποδοῦ
 φέρουσιν ἄνδρες.

The first lines of the next stanza suggest Homer in their
 thought. Compare;

"Dear is the memory of our wedded lives,
 And dear the last embraces of our wives",

and Iliad II- 292ff,

καὶ γὰρ τίς θ' εἶνα μῆνα μίνων ἀπὸ ἧς ἀλόχοιο
 ἀόχαλ' αἶσιν ἐν νηὶ πολλοῦ ἔγωγε

While Odysseus' speech to Calypso in the Odyssey V-214ff
 is perhaps remotely suggested.

Each one of the lines which follows, "our looks are strange,"
 the island princes over bold/ Have eat our substance",
 the minstrel sings/ Before them of the ten years' war in
 Troy," recall a scene from the Odyssey.

The conclusion of the poem, the picture of the Gods rest-
 ing in Epicurean calm above mankind is another illustration

of the scene that has been noted under Odysseus and will be noticed again.

The inspiration of "A Dream of Fair Women" is English, it contains however expressions that make one pull down one's Homer or Aeschylus from the shelf. The lines,

"As when a great thought strikes along the brain,
And flushes all the cheek",

should be compared to a passage in the Homeric Hymn to Hermes:

ὡς ἰδοῦσθαι ὡς ἔστι νόημα διὰ στέροισι περὶ
ἀνδρὸς
αἱ δέ τε δινυθῶσιν ἀπ' ὀφθαλμῶν ἀμάρυαι.

The description of Helen recalls Homer in what one may call its objectivity. That is, Homer gives us an impression of Helen's wonderful beauty, not by directly describing it but by telling of its effect even on the old men of Troy, as when she goes forth to the Scaean gate in Iliad

1.

III-153ff:

οὐ νέμεσις Τρῶας καὶ εὐκνήμδας Ἀχαιοὺς
τοιγὰρ ἀμφὶ θυναίῃ πόλιν χρόνον ἄλγεα
πάσχειν
αἰνὰς ἀθανάτων θεῶν εἰς ὧσα ἔοικεν.

So Tennyson is consistent with his Homer:

1. Cf. Quintil. VIII-4-21; Lessing, Laocoon 21.

"No marvel, sovereign lady, in fair field
Myself for such a face had gladly died."

A passage that reminds us , too, of Stephen Phillips',

Harpessa

"thy face/ That might provoke invasion of cities old."

Compare too the expression that has become common coin:

" A daughter of the Gods, divinely tall,
And most divinely fair",

with its Greek prototype: Homer Od. VI-107,

Προῦν δ' ὅτι τὴν ἑὴν καὶ ἔχει ἡδὲ μέγαντα.

Therefore Odysseus likens her to Artemis. (55), for height
is a requisite to Homeric beauty and it is Artemis above
all who bestows it. (Od. 14-71).

It is interesting to note in this connection that
Pope arrives at the same result by a different road. He
dignifies the nymph by sinking the distinction of the god-
dess.

Windsor Forrest:

"Scarce could the goddess from the nymph be known
But by the crescent and the golden zone."

the "daughter of the gods" is *παῖς θεῶν* of Soph-
Antigone.

Iphigenia in the next picture, too, we notice is of
"stately stature". The description of the sacrifice of
Iphigenia which follows should of course be compared with

Euripides, Iphigenia in Aulis, and especially with Aes. Ag. 225-49., and Lucretius D. R.M.I-85-100.

The expression,

" the bright death quivered at the victims throat", affords an interesting parallel to the following: *Soph.Elec.

1395

ὡς αὖτε κόνητον αἶμα δειπὸν ἔχων.

Both peculiar proleptic expressions equally false to the spirit of the English language.

"With that she tore her robe apart and half
The polished argent of her breast to sight
Laid bare",

might serve as a translation of the Hecuba 558ff.

*λαβούσα πένθους ἐξ ἄκρας ἑωμενίδος
ἔρρηξε
μαστοῦς τ' εἰσεστέρνα δ' αὖτ' ἀράχματος
κάλλιπα.*

"Single I grew, like some green plant, whose root
Creeps to the garden water-pipes beneath".

These lines suggest Theocritus' description of the young Herakles, though they are more close to Catullus (62),
"ut flos in saeptis secretis nascitur hortis".

Compare also Browning, Ring and the Book,

"Lily of a maiden, white, with intact leaf,
Guessed through the sheath that saved it from the sun."

The phrase "she locked her lips" forms an interpretation of a line that has been often ill translated: Soph.

Oed. Col. 1052,

ἤρ' ἔστ' ἐπὶ γλώσσα βέβακε.

Aes. Frg. 307,

ἀλλ' ἔστι κάμοι κλής ἐπὶ γλώσσα φύλαξ,

which Wecklein would have us understand in turn as interpreting the almost unexplainable phrase in Aes. Ag. 36:

*ἀλλ' ἔστι κάμοι κλής ἐπὶ γλώσσα ----
..... βούς ἐπὶ γλώσσῃ, μήλας
βέβηκεν. ---*

The "white dawn" is the *λευκὸν ἡμᾶς* noted above under "blank day" in the Ode to Memory.

One more passage and we will conclude the second group. The following phrase in Love thou thy Land, is paralleled in Homer Il. VIII, 549,

..... ἐπὶ πωλε' μοιὸν γαδύρας ---,

where the English is again an interpretation of the Greek.

"Upon the brazen bridge of war."

In conclusion, we notice that this group, like the preceding, recalls many scenes or expressions from Greek poetry. The two authors who are most often suggested are Homer and Theocritus, but Aeschylus, the Lyrist, and

Sophocles are put under contribution and occasionally Euripides. In this group, however, the general atmosphere and color is more Greek than in the preceding, while the epithets are not so markedly Greek as in the first.

Ulysses owes its inspiration not, as one would be tempted to think at first sight, to Homer, but to Dante.
X
(Inferno, Canto 28).

And yet it is safe to say that Tennyson might have filled out Homer's sketch to as perfect proportions without a preliminary pencil. And even though this be not conceded, there are several reminiscences of Homer and Theocritus in the poem, which it is interesting to note.

....."And when
Thro' scudding drifts the rainy Hyades
Vext the dim sea:"

Theoc. VII-53

*Χαίρει δὲ ἐπὶ ἐπὶ τοῖς ἐπὶ τοῖς νότοισι ὕπαι δὴ καὶ
κατὰ*

"Fair voyage befall Aegean when the kids are westering and
the south wind the wet waves chases."

Though of course, Tennyson's lines rather resemble Vergil's,

"Quantus ab occasu veniens pluvialibus Haedis
Verberat imber humum." (Aen. IX 668)¹.

1. Cf. Hor. Odes. IV, 1-27- Ver. Aen. 1-748, III 516.

Again the lines:

"Push off, and sitting well in order smite
The sounding furrows;"

at once recall Homer Od. IV. 580 and IX, 104,

ἔξῃς δ' ἐΐσομενοι πόλιν ἅλα τύπον ἐρετμοῖς

But the poem in its entirety recalls Homer, and the whole of the Odyssey and much of the Iliad are concentrated in it.

"Far on the ringing plains of windy Troy",
gives Homer's epithet *ἤρα μαννα*.

The story of Odysseus' wanderings flashes to the mind from the pages of the Odyssey in such lines as:

"Much have I seen and known; cities of men
And manners, climates, councils, governments."

The confused scene in Ithaca, the struggles of the suitors, are the background in this line:

"I am become a name,"

While the Iliad is the basis for this line:

"And drunk delight of battle with my peers,"

and the scene between Odysseus and the dead comes to mind at this:

"It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew."

The frame work of the character of Ulysses as Tennyson draws it, is found in Homer, much of the inspiration, as I



Again the same

What is the meaning of the
the present moment

It is not the same as the

the same as the

the same as the

of the same as the

is.

;

For the same reason

gives the same as the

.9

the same as the

being

the same as the

on

What is the meaning of the

for the

the same as the

the same as the

: thought

the same as the

the same as the

the same as the

the same as the

not for all?

then not with it back.

one of the most interesting

1) ignorance of psychology,

since from the historical way

, there there is some difference

have said, is *Dante (Inferno 28-94ff), but the crowning touch is given by the English poet:

"How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life. Life piled on life,
Were all too little,"

Tithonus, as Mr. Churton Collins notes, resembles the soliloquies of the Greek plays, but especially those of Sophocles, and most of all Sophocles' the Ajax, (645-692; 815-865). The story is told in the *Homeric hymn to Aphrodite (218-239). As a whole the poem is one of the most perfectly classic in English, in its exquisite feeling and pathos held in a leash, restrained, the expression always matching the thought and not seemingly made for its own sake alone, while the reminiscences of Greek thought are especially pleasing.

For example the lines:

"Why should a man desire in any way
To vary from the kindly race of men,
Or pass beyond the goal of ordinance
Where all should pause, as is most meet for all?"

Herein is expressed the thought so often met with in Greek, especially in the tragic poets. One of the most interesting parallels to be cited is the Agamemnon of Aeschylus, 386. a passage to which the lines from the Tithonus may stand as an interpretation, where there is some difference

of opinion as to the exact meaning:

..... ἔστι δ' ἀπὴ-
μαντον ὥστ' ἀπαρκῆν
εἰ πραπίδων ἡγούμεν.

"And may this but be so much as will let a man blest with sense, live of it undistressed."

Compare with:

"Here at the quiet limit of the world."

* Hom. hymn Aphr. 227,

γαῖε παρ' Ἰκτανόιο ῥοῆς ἐπὶ παῖρασι γαῖης.

"A white-haired shadow roaming like a dream,"

is a form of expression of which Tennyson is fond. We shall meet with it again, but here we may compare Hom. Od. XI-208

οὐκ ἔτι εἴκελός ἦ καὶ οὐδ' ἔρω.

-
1. Compare the quite different thought in "flammanis moenia mundi."

One naturally looks to The Princess for many suggestions of the Greek, and one is not disappointed. The number of these parallels may be due to the exquisite elaboration of the style, as Mr. Collins suggests, and doubtless many passages are conscious reminiscences, but there are some in which Tennyson, probably yielding to a subconscious influence, recalls Homer or Theocritus or Aeschylus, and some suggestions which are purely accidental. It would be a fruitless task to attempt to sort these out and arrange them. They are therefore given as they occur, without an effort at deduction. Certain it is, however, that the distinctive charm of The Princess rests upon the combination of narrative simplicity as it is found in the Introduction, so poetically descriptive of the commonplace holiday of the English tenantry, with finely wrought suggestiveness, and the lyric beauty of the minor songs. It is interesting then to trace out one of these qualities, at least partly, that of classical suggestion.

I

At the opening of the first part there occurs a touch which recurs again and again in The Princess and in some of Tennyson's shorter poems. The thought runs through some fourteen lines, but is summed up in these:

"I seem'd to move among a world of ghosts,
And feel myself the shadow of a dream."

The last line forms a perfect transfusion of several passages of Greek poetry. First, of course, Hom. Od. XI-207,

οὐκ ἔκλεον ἢ καὶ οὐεῖρω.

In Aes. Ag. 830 the expression is similar although the connection, the application of the figure is different,

εἰδωλὸν σκιᾶς explained by the following words,

"the hypocrite's semblance of devotion to me." Tennyson's lines interpret. Pind. Pyth. VIII 135 (95 Geld.) perfectly, where the figure had startled the scholiast. Pindar uses the figure in almost the same way that Tennyson does,

τί δ' ἐτίς; τί δ' οὐτίς; σκιᾶς ὄναρ
ἀνδρῶπος.....

and the scholiast exclaims:

"Ἐν τῇ ἐμῇ σέ, φῶμενος, ὡς ἂν εἴποι
τίς τοῦ ἀσθενοῦς τὸ ἀσθενέστερον. (!)

1. Eustath ad. Il. 9 p. 757, speaks of the

Πινδαρὸν κόνειον σκιᾶς ὄναρ ἀνδρῶπος while Damascius changes it to Tennyson's exact expression: σκὰ οὐεῖρων.

The same expression is found, too, in Hamlet, 11-2,

...."the very substance of ambition is
Merely the shadow of a dream."

Tennyson applies the expression to the interpretation of a mood, a psychological state, at the same time his often recurring words of this kind have an intrinsic value in their very form which reproduces the flavor of the line from Homer, Pindar and Aeschylus. The same expression occurs in The Princess, in Akbar's Dream, in Tithonus, while in the sonnet to the Rev. W. H. Brookfield the acknowledgement is frankly made to Pindar by the lines:

"I can not laud this life, it looks so dark:
Σκιάς ὄναρ --dream of a shadow, go."

The line that occurs shortly afterwards,

"while life was yet in bud and blade,"

may be used to interpret Aes. Ag. 76

.....ὅτε γὰρ νεαρὸς μετὰ σπέρματι ἐστὶν
ἀνάσσει.....

though it is nearer to Hom. Il XVII-4^{1.}

ὁ δ' ἂν ἐδραμεν ἔρπει ἰός.

Of course the expression,

....."and cooked his spleen",

1. Cf. Pin. Nem. VIII-40

.....καὶ παῖς ἀέροντι ὡς ὅτε
δένδριον ἀσσει.....

is a literal translation of Homer, and indeed is not easily understood without the Homeric line, the two being mutually interpretative. Hom. Il. VI-513:

ἐπὶ γηυσὶ πόλον θυμὸν ἔχοντα πέσσει

The situation in I, which is summed up later in the line,

"And he that was a man died on the weeds
Of woman,"

may be illustrated by Bion, Idyll II.

Tennyson uses a simile of Homer's in a most unique connection to describe the slanted letters of the feminine penmanship,

....."As when a field of corn
Bows all its ears before the roaring East",

a simile which Homer uses to describe the emotion of the assembly: Il. II-147-8,

ὥς ὅτε Κρήνην Ἰδύμενος βαδὺ λήιον, εἰδὼν
λάβρος, ἔπα χεῖρων, ἐπὶ τ' ἡμίεαι ἀσταχύεσσιν

Compare also Milton P. L. IV-980f, who applies the same description to the angelic host.

"As thick as when a field
Of Ores ripe for harvest waving bends
Her bearded grove of ears which way the wind sways them."

II.

In the second part of The Princess there occurs a

1. Arist. Ethics IV-5-10 ἐν αὐτῷ δὲ πείσαι τὴν
ὀργὴν χρόνον δεῖ also Il. I-8.

metaphor which is the nearest interpretation to a very vigorous line of Aeschylus, that I have seen. It is rather a transfusion of Aeschylus. Ag. 228;

ἔπει δ' ἀνὰ γὰρ εἶδ' ἰπποδρόμον....

may perhaps be interpreted by these lines:

....."Who first had dared
To leap the rotten pales of prejudice
Disyoke their necks from custom."

The figure is the same in both.

The description of the Lady Psyche's babe, is like Homer's description of Astyanax in imagery, though not in poetical effect.

"In shining draperies, headed like a star,
Her maiden babe."

So Homer Il. VI-489,

Ἐκ τοριῖθ' ἦν ἀγαπητὸν ἀλ' ἕκκον ἀστὲρ καλῶ

III.

The well known beauties of the song between the second and third parts. are echoed in music and form in Theoc. XXIV-7-9. Alcmena's lullaby:

εὐδ' εἴτ' ἐμὰ βρέδρα γλ' κερὸν καὶ ἔγχεσσι μου
ὑπνον,
εὐδ' εἴτ' ἐμὰ ψυχά, κ. τ. λ.

"Sleep, my little one, sleep, my pretty one, sleep."

The words:

"the thick leaved platans",

translate Moschus Idyll V.

ὑπὸ πλατάνω παθε φέλλω

"The crane," I said, "may chatter of the crane,
The dove may murmur of the dove, but I
An eagle clang an eagle to the sphere,"

these lines strikingly resemble Theoc. Idyll IX-31f.

τέττιξ, μὴν τέττιγι φίλος, μῦρμακε δὲ μῦρμαξ
ἱρῆκες δ' ἱρῆξ· ἐμὴν δ' ἄλυσσα καὶ ὠδὰ...

So too^{*} Idyll X-30-31, And Vir. Ecl. 11-63-64, Theoc. Idyll,

V-29

σφαῖς βομβέων τέττιγος ἐναντίον.

....."Settled in her eyes
The green malignant light of coming storms."

Mr. Collins uses this line very cleverly to interpret the
epithet γλαυκέων as applied to an angry lion. ^{*}Hom. Il.
XX-172,

γλαυκέων δ' ὅσσοις δεινόν.

^{*}Pseudo-Hesiod. Sc. Ach. 430:

γλαυκέων δ' ἴδους φέρεται μῆναι

also of an angry lion; and possibly also ^{*}Pin. Olymp. VII-49

γλαυκοὶ δράκοντες so too ^{*}Oppian Cyr. 111-70

of the eyes of the pard. In all these passages he con-

tends γλαυκέων, deprived of its ordinary meaning of

:

/

"gleaming", refers to the peculiar glint or flash from the eye of an enraged animal, and Tennyson's line exactly expresses its meaning.^{1.}

The description of the Princess Ida reminds us, in the detail which Tennyson selects to distinguish her, of Homer's description of Nausicaa,

..... "She stood
Among her maidens, higher by the head,"

Hom. Od. VI-107f:

πασάων δ' ὑπὲρ ἣ' γέ κ' ἄρ' ἔχει ἡ δὲ μέγιστα,
ῥεῖα τ' ἀριγνώτῃ πέλεται, καὶ αἰδέετ' ἅπαντας.

The beautiful picture which closes the third section has also a suggestion of Homer in its scenic property.

..... "and all
The rosy lights came out above the lawns,"

lines which illustrate a lovely descriptive passage in the Iliad. VIII-557f, too fine to deserve the brackets sometimes placed about them

ἔκ τ' ἐφάνεν πᾶσαι σκοπιαὶ καὶ πρῶονες ἄκροι
καὶ ναῖαι· οὐρανὸν δ' ἄρ' ὑπερρᾶν γ' ἀπείρου αἰθέρος.

IV.

The exquisite line in that most exquisite lyric,

1. Churton Collins, Illustrations of Tennyson p.83.

"Tears, idle tears," in the fourth section,

"Dear as remembered kisses after death," has wealthier meaning when we connect it with Moschus Idyll iii 69f.

..... χιλήει δὲ πολλὸν πλέον ἢ τὸ φίλημα,
τὸ πρῶτον τὸν Ἄδωνιν ἀποθνήσκοντα φίλησιν.

"Stared with great eyes and laughed with alien lips," is, of course like ^X Hom. Od. XX-347,

οἶδ' ἤδη γναθμοῖσι γελῶν ἄλλοτρίοισι -

The swallow song suggests Theocritus in its style and flow.

The imagery recalls especially Idyll iii 12-14

..... αἶθε γνοίμαν
ἀβομβεῦσα μάχισσα, καὶ εἰς τὸν ἄντρον ἱκούμεν,
τὸν κοῦρον διαδύς καὶ τὰν πτέριν, ᾧ τὴν πικρόδην.

"Oh swallow, swallow, if I could follow, and light
Upon her lattice,"...

The peculiar expression:

....., "When the crimson rolling eye
Glares ruin,"

illustrates perfectly Aes. Sept. 498,

φόνον βλέπων,

Further Id. Sept. 53,

Ἄρη δὲ δορκότων,

And Hom. Od. XVIII-448

πῦρ σφθαλμοῖσιν δεδορκώς.

1. Cf. In Menrang ruin."

And perhaps Theoc. XXV-12

δείνον ἰδοῖσα, "glancing slaughter."

The line:

"erect and silent, striking with her glance
The mother,"

nicely illustrates the use of βάλλω in the following
lines: Aes. Ag. 250

ἔβαλλ' ἑκάστον θυτή-
ριον ἅπ' ὀφθαλμοῦ βέλει
φειλοῖκεν - - -

The line which occurs a little before,

"As she smote me with the light of eyes,"

may be quoted as further illustration, as well as Aes. Ag. 74

ὀφθαλμάτων βέλει and,

Suppl. 1014ff. for a similar thought:

... ὀφθαλμοῦ δολκότηριον
τοξέειμ' ἐπεμψέν.....

-V.

The beautiful simile that begins the fifth part,

"As in a poplar grove when a light wind wakes
A lisping of the innumerable leaf and dies,
Each hissing in his neighbor's ear;"

illustrates the following passage, Hom. Il XVI-785,

ὡς δ' Ἐὐρὸς τε Νότος τε ἐριδαίνετο ἀλλήλοισιν
οὔρευσ' ἐν ρήσσης, βαδίζην περὶ μεζήμεν ἄλγην.

φηγόντε, μελίγντε, τανυθροῖόντε κρᾶνειαν
αἶτε πρὸς ἀλλήλας ἔβαλονταν ἡκείας ὄβους
ἡχῇ ῥοπασίῃ, πᾶταγος δέτε ἀνυμνάων...

In this connection it may be interesting to note
that Vergil is accused of imitating Hom. Il. XVI-765 in the
Aeneid IV-441ff.

Ac velut annoso validam cum robore quercum/Alpini boreas
nunc hinc, nunc flatibus illinc etc., by Macrob. Sat. 6-2.

The vigorous line:

....."With such a roar
That earth reels,"

is no more powerful than the similar line Aes. Prom. 1081;
the form of expression is the same in both:

ἡδὺν σροάκωσται:
βρυχία δ' ἡχῇ παραμυκᾶται
βροντῆς.....

The peculiar expression,

"To make all women kick against their lords,"

while best known to English readers through the similar
expression in the New Testament is found also in Aes.
Prom. 651, where we need not feel that the expression is
so "coarse" as it is vigorous, when illustrated by the
Tennyson page,

So too , Aes. Ag. 394,

λακτιόαντι μίγαν Δί' ἱκας
βωμὸν εἰς ἀθανάτων.....

VI.

The description of the Princess which represents her,

"standing like a stately pine,"

recalls Thucritus' comparison of Heracles to a young sapling in a garden in the Idyll XXIV. There is also a suggestion of Hom. Od. VI-162f, where Odysseus speaking to Nausicaa likens her to a palm tree:

Δὴ δ' αὖ δὴ ποτε τοῖον Ἀπολλωνος παρὰ βωμῷ
δοῖνικος νέον ἔρνος ἀνερχόμενον ἐνόησα...

Tennyson's picture has the added detail however, of standing steadfast in the midst of storm.

The second stanza of the beautiful lyric which stands at the end of the fifth section,

"Home they brought her warrior dead,"

reminds one of a fine passage in the Agamemnon.

"Then they praised him, soft and low,
Call'd him worthy to be loved,
Truest friend and noblest foe,"...

Aes. Ag. 452,

στενοῖσι δ' εὖ λείποντες αἶν'

Ἰσπατὸν μὲν αἰ μάχης ἔδρις
τὸν δ' εὐφραίνῃς καθάῃ παύσῃτ'....

Compare also Tennyson's own Song:

"Home they brought him slain with spears,
They brought him home at even' fall,"

for a similar picture and similar refrain.

The very un-English expression,

"with female hands and hospitality,"

is another "faint Homeric echo."

Compare Hom. Od. VI-122

ἄλκις αἰτή....

VII.

The simile which Tennyson uses so effectively to
describe the lonely despair of the Princess,

"And she as one that climbs a peak to gaze
O'er land and main, and sees a great black cloud
Drag inward from the deeps,".....

Homer had used in almost the same form to describe the hosts
of warriors. Hom. Il. IV-275ff.

αἷς δ' ὅτ' ἀπὸ σκοπιγῆς εἶδε νέφος αἰπὸν ἄνθρωπος,
ἐρχόμενον κατὰ πόντον ὑπὸ Τροίῳ ἰωγῆς
τῷ δέ τ' αἶεν εὐδὲν ἔσσι, μελάντερον, ἢ ὅτε
πίσσα,
φαίνεται ἰὼν κατὰ πόντον, αἶψα ἔτε λαίλαπα
πολλήν....

The "Small sweet Idyl" of which Tennyson was himself so fond, loses none of our admiration and gains somewhat in association, when we feel the suggestion of Theocritus in it,

"Come down, O maid, from yonder mountain height:
What pleasure lives in height (the shepherd sang,)"

Compare Theoc. Idyll XI-43-49; 60-69,

*ἀλλ' ἀφίκεν τὸ ποδ' ἱμῆ, καὶ ἐξείς οὐδὲν
ἔλασσαν·
αἳ εἰδῶν τ' ἰποδ' αἰὲς κατοικεῖν τὸν βυθὸν ἱμῆιν.*

The line:

"foxlike in the vine,"

especially recalls the picture in Theoc. Idyll XVII, and

the *ὄρεχθεῖν* in Theocritus' line

τὰν γλαυκὰν δὲ δαίλασαν εἶα ποτιχέρον ὄρεχθεῖν

has been expanded by Tennyson,

.....!let the wild
Lean-headed Eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke."

The onomatopoeia and the thought in,

"Sweeter thy voice, but every sound is sweet,"

suggest Theoc. Idyll I-7f, V-46, lines which have been used already to illustrate other passages in Tennyson's poetry.

To summarize the general characteristics of Group V, we find that Homeric similes are aptly illustrated, occasionally by a simile of a corresponding kind, occasionally by a briefer expression that condenses a simile of several lines into a few words. The examples quoted from the tragic poets are all of them illustrative of some unusual and vigorous turn of expression, while the passages from Theocritus resemble Tennyson's usually in mode and musical feeling.

Homer's single expressive word *πυργώδων* is finely interpreted by the following words from the Ode on the Death of Wellington:

Ode IV.

"O fall'n at length that tower of strength
Which stood four-square to all the winds that blew!"

Hom. Il. XIII-153,

πυργώδων σφύρας αὐτοῖς ἀπέναντας.

Homer, too, uses the same figure in a more expanded form:

Il. IV-402

ὡς ὅτε πύργος ἐνὶ κρατερῇ ἰσχυρῇ...

Tennyson as is his custom, having hit upon an expression he likes uses it more than once. This figure is found again in The Princess,

....."some plan
Four-square to opposition."

and in an unpublished poem in the Memoirs, Vol. I- p. 308.

Compare also the following line when Agamemnon is called

(Aes. Ag. 239)

στῆλιν ποδὲ γρητ... μιν ὀδύρουρον ἐρίκος...

and Eur. Alc-311

πάτερ' ἔχει κύρτον μέγαν

Simon.5-3

τετραΐφνον...

The comparison of "Napoleon" to an eagle is similar to Homer's treatment of Achilles.

Ode VI,

"Again their ravening eagle rose,"

Hom. Il. XXI-252,

αἰετοῦ οἱ ματ' ἔχων μέγαν...

The same expression occurs a few lines earlier in the Ode,

"Till o'er the hills her eagles flew,"

suggesting Soph. Antig.-110f,

*ὁ ξείνα Κλέσαν
αἰετοῦ εἰς γὰρ ὡς ὑπερέπτα.*

The further development of the figure, which is most striking of all,

"And barking for the thrones of kings,"

suggests an interpretation of a commonplace of Greek poetry as applied to the eagle. In The Princess the cry of the

eagle is called "a clang,"

"I, an eagle,/Clang an eagle to the spheres,"

It is possible that this passage may be influenced by such expressions as these, of the eagle:

Aes. Prom. 1022,

Διὸς πτερυγὸς κῶων.

Id. Ag. 136,

κωὶ πατρὸς.

Soph. Frg. 786

κῶων Διὸς.

Or if the Tennysonian passage was not influenced by the Greek, it suggests an interpretation, that the bird was called the dog of Zeus not only because it was his pet, the domestic animal of the Olympian household, but also owing to some fancied resemblance of its harsh and raucous cry to the bark of a dog.

The fine metaphor,

"Dashed on every rocky square
Their surging charges foamed themselves away,"

suggests a similar figure shut up in fewer words,

Aes. Sept. 84-114 ,

βῆ δὲ γὰρ κῶμα κερσαῖον στρατοῦ.

Browning makes use of a similar figure in Balaustion's Adventure, of an individual,

"Cliff base, with frothy spites against its calm."

The idea in the line,

"Guard the eye, the soul of Europe,"

is that the eye is the most precious part of the body. Still more is implied than, in The Princess, is contained in the figure that the Princess is the head, the Lady Psyche the two arms. This thought of the value, the central importance of the eye, is illustrated by Aes. Pers. 172,

ὄμμα γὰρ δόμων κυμίζω δευπότου παρουσίᾳ

Id. Cho. 934 of Orestes,

ὄφθαλμὸν οἷ' κεν...

Cf. Eum. 1028.

Pin. 01. VI-16

ποδείω δὲ στρατιάς ὄφθαλμὸν ἐμᾶς

Id. 01. 2-11,

ἐκκαλίας ὄφθαλμός..

Soph. Oed. Tyr. 987,

The same idea governs the expression found in, Hom. Od.

KVI-23,

ἤλθες Τηδείμακε, γλυκερὸν δάος,

and Aes. Pers. 150

ἤδ' εὖ θεῶν ἴσον ὄφθαλμοῖς
δάος ὅρμαται μὴ τηρ βασιλείῳ.

Eustathius notes that the phrase had become a commonplace of affectionate greeting on a friend's return from an absence. The figure which Tennyson uses in Will, to illustrate the resistance and strength of the man endowed with strong will power,

"Who seems a promontory of rock,"

reminds me of the use Homer makes of the same metaphor, to describe the same qualities in the Cyclops, Hom. Od. IX-190. Tennyson's figure interprets the Greek, so that it applies not only to his being conspicuous in size, but implies the other qualities mentioned also,

.....οὐδὲ ἑώκει
ἀνδρὶ γέ στυφαίῳ, ἀλλὰ ρίῳ θάλασσης
ὕψιων δρεῶν, ὅτε φαίνεται ὅσον ἀπ' ἄλλων
cf. Pin. Isth. VI-47

ζούζατον οὐρεὶ ἴσον.

In the Iliad XV-818, the figure Tennyson uses here is combined with one of which he avails himself elsewhere. The second part of the Homeric passage is:

ἢ ὅτε πέτρῳ
ἢ ζούζατος, μεγάλης, ποταμῆς ἀλὺς ἐγγυὲς εὐρεῖα κ.τ.λ

The simile is found again in Ver. Aen. X-693,

Ille velut rupes vastum quae prodit in aequor
Obvia ventorum furilis, expostaque ponto
Vim cunctam atque minas perfert Colique marisque
Ipsa immota manens,.....

In The Islet the peculiar epithet "apple-cheeked"
suggests Theocritus,

"But a bevy of Eroses apple-cheek'd,"

Theoc. Idyll. XXVI-1

Ἰρὼν Ἄντορῶα, χαῖμασ' ὁπαρᾶντος Ἀγαία,

Here Tennyson's epithet translates *μασπαρᾶντος*
perfectly and ought to be adopted instead of the "rosy-
cheeked" of the commentator. The resemblance that makes
the metaphor apt must be due to stronger resemblance than
one of mere color, for the word *μασπαρᾶντος* to come to
mean the cheek itself, (as in Latin *malum*.) (Anth. P 9,
556- Luc. Imag. 6).

That jewel of English poetry, the In Memoriam
has more suggestions of Greek philosophy in its speculation
on the universal problem, than of Greek poetry. And yet
a few of the most pathetic cadences therein, have sister
songs some where in Greek poetry.

XIII.

"Tears of the widower, when he sees
A late-lost form that sleep reveals,
And moves his doubtful arms, and feels
Her place is empty, fall like these."

This stanza forms a beautiful transfusion of the long speech of Admetus in Eur. Alc. 354ff,

ἔμὰ λείψανα καὶ τὸ δῖλhma
 μηνμόνυον ψυχρὰ δάκρυτ' ἐν εἰκασίᾳ
 ἄρα γ' ἔχει σύγκοιτα τὰ δάκρυα κάμὸν ὄνειρον
 ψυχὰ πᾶσιν στήθεσσι ἀμφοβαλοῦσθαι φησὶ;

Propert. 4-11-81, is nearer the Greek in a certain *ψυχρότης* than the fervid English.

"Sat tibi suit noctes, quasde me, Paule, fatiges
 Somniaque in faciem credita saepe meam,
 Atque ubi secreto nostra ad simulacra loqueris,
 Ut responsurae singula verba iacee."

The beautiful description of the quiet sea (In Memoriam XI,),

"Calm on the seas, and silver sleep,
 And waves that sway themselves in rest,
 And dead calm in that noble breast
 Which heaves but with the heaving deep,"

recalls almost as fine a description in the Agamemnon, 570,

The rhythmic periods are different, therefore, partly, the Greek is briefer:

... δάκρυς, ὥτα πόντος ἐν μεσημβρινᾷς
 κοίταις ἀκέρων ἡνέμοις εἴδοι παυρύν...

Two details that are introduced in the Agamemnon passage are better illustrated by other lines from Tennyson,

δάκρυς by Tiresias,

1. Cf. Anth. Gr. 5-166, Meleager.

"The winds were dead for heat,"

and ἐξ' οὐρα by Dream of Fair Women:

"As thunder drops fall on a sleeping sea,"

A passage which has already been cited on The Princess,
is even more appropriate to Section XX:

"But open converse is there none,
So much the vital spirits sink
To see the vacant chair, and think,
"How good! how kind! and he is gone."

In the lines from The Princess there was the added thought
of the effort to make the lady weep. That idea is absent
from this passage, as it is from the Greek, while the situa-
tion in other respects is nearer to that of The Princess,
Aes. Ag. 453f,

στεινότης ἐν ἀνφοταῖς.

The expression in Section XL,

"And hopes and light regrets that come
Make April of her tender eyes."

Most exquisitely translates Theoc. Idyll XIII-45,

ἐ'αρ δ' οἷο' ὦσ' Νύχτ' ἔα

Hor. Od. IV-5. has a similar thought, though less happy
expression,

Instar veris enim voltus ubi tuus
Adfulsit populo.

In the sixty-eighth section of the poem Tennyson has re-
fashioned a poetic commonplace as only his skillful fingers

:

:

.

.

.

can,

"When in the dawn I sink my head,
Sleep, Death's twin-brother, times my breath;
Sleep, Death's twin-brother, knows not Death,
Nor can I dream of thee as dead."

The thought is as old as Homer, who says, Il. XIV,

ἐν δ' ὅππῃ σὺμβλητο κασιγνήτῳ θανάτῳ.

Touched upon again by Hes. Theog. 211. Theogn. 757-758,

Ver. Aen. VI-276

"Consanguineus Leti sopor"

While Shelley, Queen Mab, 2, has written,

"Death and his brother, sleep."

The weird expression in Section LXX,

"In shadowy thoroughfares of thought,"

recalls ^{*}Soph. Oed. Tyr. 67,

πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.

commented on by ^{*}Shelley (Pref. to Prometheus Unbound).

One of the most beautiful lines in the poem is, (Sec.LXXIV),

....."Death has made
His darkness beautiful with thee."

It is beautifully illustrated by the following: Soph.Oed.Tyr.30,

*ὅφ' οὗ κινεῖται δῶμα καδμεῖον· κίχας δ'
ἁίδυς πεναγμοῖς καὶ χίονι πλούτίζεται.*

And ^{*}Petrarch Sonnet LXXX,

Non duo neorte il dolce viso amoro;
Ma 'l dolce viso, dolce far neorte.

The expression (Section LXXV)

"the breeze of song,"

exactly translates^x Pin. Pyth. IV-5,

οὐρος ὕμνων...

Although the connection in the two cases is too entirely different to leave room for the idea that one was influenced by the other. In Pindar, the figure is nautical, especially applicable to the Battians. The succeeding words in the English show the absence of all such connection:

"And round thee with the breeze of song
To stir a little dust of praise."

Compare in Section XCI,

"Flits by the sea-blue bird of March,"

that most beautiful fragment[†] Alcman Frg. 28,

ἀλκίπτερος εἴαρος ὄρνις.

The same beautiful epithet occurs again in Hom. Od. VI-306-etc,

ἡ δ' αἶψα τα στρωφῶσ' ἀλκίπτερα...

Mem. II-4

Section CI,

....."when the lesser wain
Is twisting round the polar star."

This purely optical view of the heavens is illustrated by

many other poets Soph. Trach.

... ἄρκτου
στροφάδες κίχουδοι

by Hom. Il. XVIII-487,

ἄρκτον τ'... ἥ τ' αὐτοῦ στρέφεται

Ib. Od. V-273-5,

Soph. Frg. 396

ἄρκτον στροφάστε καὶ κυρὸς / ψυχρὰν δόον.

The "lesser wain," seems to be thus "twisted" because the whole round of its motion is seen, unlike the other constellations, one half of whose scintillant flight we miss, that disappear plunged, as Homer thought, in streams of ocean. Hence it is that Ovid writes, Met. XIII-298,

immunemque acquies areton,

and Spenser, Faery Queen,

..."that was in ocean wave yet never wet
But firm is fixed and shineth from afar
To all that in the wide deep wandering are,"

a passage that, therefore, is not inconsistent with στροφάς
Mr. Collins calls, Section CVII, an "adaptation of the 34"
fragment of Alcaeus. We know from the Memoirs what the
circumstances that suggested it were, how intimate, how

sad, how far removed from even so fine a bit of poetry of another's making as this Alcean passage. The resemblance, however remains,

"Bring in great logs and let them lie,
To make a solid core of heat,"etc.

*καὶ ὅλην τὴν κρίσιν ἐπὶ μὲν τοῖς
πῶρ', ἐν δὲ κρίσει οἶνον ἀδριδέων μελέχρον.*
The whole of the 108 "section. and especially the

first stanza of the 113" sum up the most perfect fruit to be gained from the In Memoriam. The highest lesson it can teach to most of us, is not alone the glorification of love, most of us feel that already, but the lesson of wisdom through suffering.

"'T is held that sorrow makes us wise,"

recalls the whole religious teaching of Aeschylus and crowds it into a line, as he himself had crammed it into two words,

πάντε μάρτυρ.

Compare Aes. Ag. 1534 *παρεῖν τὸν ἔρξαντα.*

Herod. 1-207:

Hom. Il. XVI-32:

Hes. W & D. 1-207:

Plat. Sym. 222b.

In the same section the , "pillar steadfast in the storm", is a detail exactly like the *στῆλιν ποδ' ἄρ' ὀρ' --* of Aes. Ag. 889.

One is interested to see that the sixth group, In Memoriam, contains many suggestive passages, whose resemblance is due not merely to the identity of theme, but also to similar attitude and form of expression. Especially interesting is such a piece of nature description as that of the quiet sea, or such an unusual turn as "Death has made his darkness beautiful with thee". The poets whom this Group most obviously recalls are the tragedians, and especially Aeschylus.

The Idylls of the King are founded on Mallory's romance and the Mabinogion. They bear a faint general resemblance however to such an idyll as Theocritus' seventeenth, twenty-fourth and twenty-fifth. Tennyson uses a measure of almost idyllic sweetness, most of the usual requirements of the pure epic are absent, but the method of treatment of the incidents semi-epic in character is like Theocritus' use of the legendary incidents in the life of Heracles.

The expression in The Coming of Arthur,

" "A night
In which the bonds of heaven and earth were lost,"

lends a peculiar awfulness to the scene. The line illustrates the production of the same effect in the same way in the Ag.-655,

Ξυνωμοσαν γὰρ ὄντας ἑλθόντες τὸ πρὶν
πῦρ καὶ θάλασσα, καὶ τὰ πλοῖα ἔδειξάν τιν
ἀφείροντες τὸν δ' ὁστ' ἔγνωσ' Ἀργείων σπρωτὸν
ἐν νυκτί:.....

Interpreting the passage in this way, there is more in the
 than merely "in der Nacht war's." The night
 is a night of awfulness and terror as well as of darkness.
 Compare also Lucr.D. R. N. iii 840.

"Non si terra mari miscbitur et mare caelo," as the
 extreme of awe inspiring confusion.

The simile with which Gareth and Lynette opens is familiar
 to readers of Homer,

....."A slender-shafted Pine
 Lost footing, fell, and so was whirl'd away.
 "How he went down," said Gareth, "as a false knight
 Or evil king before my lance."

Hom. Il. XIII-178,

ὅς ἐκ πατρὸς, ὡς ἄνθρωπος...

Hom. Od. IV-8-11

velut iecta ferro
 Pinus aut cupressus Euro,
 Procidit.

"Lo where thy father Lot beside the hearth
 Lies like a log."

This forms an interesting parallel to an interpretation
 of Hom. Il. IV-482ff,

ὅς ἐν κονίῃσι χαμαὶ πατρὸς ἀΐχιρος ὡς κ. τ. λ.,

where the point of the comparison is not in his falling to
 the ground like a tree, so much as in his lying there like

a log. A thought carried out by the following lines:

... ἢ μὲν ἀσφομένῃ κτετατοταμοῖο παρ' ὅχθας.

The emphasis is on the inert helplessness of the dead warrior so that what the next line relates is possible (note the τοτόν,) (488)

τοτόν ἄρ' Ἀργεῖοισιν Σιμωνίων ἐξενάριξεν
Ἄϊας Διογενὴς...

The words:

"Lest that rough humour of the kings of old
Return upon me,"

recall at once the scene between Priam and Achilles,

Hom. Il.XXIV-580; 588-70

"As if the flower,
That blows a globe of after arrowlets,
Ten thousand fold had grown, flash'd the fierce shield,
All sun."

The brilliance of the shield of the noon-day knight is like

that of the armor of Diomed' in Hom. Il. V- 4ff,

δαῖρε δ' οἱ ἐκ κρόνθου τε καὶ ἀσπίδος ἀκάματον περ
ἀστάρ' ὑπὲρ νύκτα ἐναλίγκως, ὅς τε μάστιγα
λαμπρὸν παμφαίνῃσι λελουμένας Ἰκκανοῖδ

Vergil has adopted the same details (Aen. X-271)

vastos umbo vomit aureus ignes.

Cf. *Ariosto. Orl. Fur. III-87

.....il suo splendor si gli occhi assaeta, etc..

Mr. Collins says that the fine simile comparing Gareth's adversary to a buoy at sea, may have been suggested by a simile in ^XLycophron, Cassandra, X-755 (Pot. Ed.) comparing Ulysses to a cork, in the sea, with winds and waves rolling over it but not sinking it:

*ἔσται παρ' ἄλλον δ' ἄλλος ὡς πύκνῃς κλαῖος
βύκνῃς στροβητῷ φέλλον εἰθρυόκων πνοαῖς..*

I am quite surprised that Tennyson should have let pass such an opportunity for a burst of lyric beauty as he had at one point in Gareth and Lynette.

He contents himself when Gareth lies sleeping worn out by his exertions and Lynette bends above him, with:

" Sound sleep be thine! sound cause to sleep hast thou,"
When I was schooled to expect some such invocation as that in Soph. Phil. 287

*ὕπν' ὀδύνας ἄδαις,
ὕπνε δ' ἀλγέων
εὐαῖς γμῖν ἔλθου...*

The expression that recurs in the Idylls, in The Marriage of Geraint has this form,

"Low to her own heart piteously she said,"
"And softly to her own sweet heart she said,"

1. Cf. Callim. Hym. Del. 134.

It of course translates the often recurring line in Homer,
as in Od. V-299 (etc.)

ἔπεε πρὸς ὃν μυγὰν ἤτορα θυμὸν.

The phrase occurs again in Merlin,

"The Merlin to his own heart, loathing, said,"

The following lines in Geraint and Enid are an admirable
transfusion of Theoc. Idyll XXII, 48ff.

"Arms on which the standing muscles sloped
As slopes a wild brook o'er a little stone,
Running too vehemently to break upon it."

*
(Theoc. XXII-48ff.)

ἐν δὲ μύεσσι στεινοῖσι βραχίονσσιν
ἄκρον ὑπὸ ὤμων
ἔτασαν, ἥστα πέτροι ἰσοίτριχοι
οὕς τε κυλινδρῶν

χε. μαρρῶν ποταμὸς μυγὰς περὶ ἔξασε
δίνας.

The beautiful collocation of words in this line:

"On either shining shoulder laid a hand,"

suggests Homer's well known expression, Hom. Od. XI-128,

ὑπὸ φαεινῶν ὤμων.

See too Il. VI-27)
Il. XXV-891) φαίδιμα χεῖρα-

Pin. Ol. 1-41,

and Soph. Trg. 403 πόνταπον τὸ δῶρον ἀμφὶ φαεινῶν
ἔχων ὤμων.

"She found no rest, and ever failed to draw
The quiet night into her blood,"

recalls the same scene in OEnone, and Mariana where Greek
parallels have been cited. The following from Ver. Aen. IV.
532, however, is the nearest to this passage,

Neque umquam/ Solvitur in somnos oculisve ant pectore noctem
Accipit.

The expression,

"cruel need constrained us,"

translates Hom. Il. VI-85; 459 etc.,

Κρατερὴ δ' ἐπικύειτ' ἀνάγκη·
ἀνάγκη γὰρ ἐπέγχετο·

... .. "a shell
That keeps the wear and polish of the wave,"

suggests the passage already quoted, Maud II-2 and

*Lycophron Cass. 790

ὡς κόχκος ἄλμη πάντοθεν περιτριβείς.

The very peculiar expression for the cock's crow,

"which was the red cock shouting to the light,"

might almost have been translated from the *Batrachomyomachia,

192. ὡς ἐβόων ἄλεκταρ.

The expression "dry shriek,"

"And all in passion uttering a dry shriek,"

is to be connected with "The Passing of Arthur,"

"Dry clashed his harness,"

which brings us at once to Homer, Il. XII, 247

Κόρυδ' ὄψ' ἀμφ' αἶον αἰέων, (cf. ^XIb. XIII-409).

This is ^XVergil's "aridus fragor", (Geor. I-357) the "sonus aridus" of Luc. D. R. N. VI-119, the sicca vox of Latin

poetry.
1.

Wordsworth- Peter Bell I.

....."The ass did lengthen out
The long dry see-saw of his horrible bray."

The little fancy:

" And we will live like two birds in one nest,"

is just that of Theocritus' lover, (Idyll 29-12)

ποικίλαι καὶ αἶν μὴν εἰς εἰς δὲν δρᾶν

In Balin and Balan there occurs again that expression already noted in The Princess,— Here it is:

"and this a shadow's shadow,"

which translates Aes. Ag. 839:

εἰς ὄψον ὄψιν

Balin and Balan was designed as an introduction to Merlin and Vivien which follows next,

....."let me think
Silence is wisdom:"

suggests more than one phrase on the lips of a Greek chorus.

1. Ov. Met. II-278.

None perhaps is more pertinent here than Aes. Ag. 552 which carries the thought a little further:

πάσαι τὸ στέαρ δάμνατον πλάσσης ἔχω.

The expression, "the flower of all the world" recalls

Aes. Ag. 197 *ἄνθος Ἀργυρίου* similar is:

In Mem.

"Day when I lost the flower of men,"

The detail in the picture,

"Perchance one curl of Arthur's golden beard,"

recalls the young man Theocritus describes: Theoc. Id. II-78)

τοῖς δ' ἦν γαρδοτέρα μιν εἰς χρύσειον γενεῖας.

Ver. Aen. 324 or Ov. Met. 324.

"barbae color aureus."

"The blind wave feeling round his long sea hall,
In silence!"

is an idea contained in Homer's *κύμα κυφόν*

(Il. XIV-16) Alcman. Frag. IV-6 uses the same epithet of a wave.

"May this hard earth cleave to the nadir hell
Down, down, and close again, and nip me flat,
If I be such a traitress,"

is the expanded expression of the Iliad IV-182.

Ὡς πότε τις ἐρέει τότε μοι χάνοι εὐρεῖα χθονί.

and Ver. Aen. IV-24,

Sed mihi tellus optem prius ima dehiscat.

Propert. V-1-149,

Vel tremefactu cavum tellus diducat hiatus,

The expression had become formulaic in Latin and has some what that color in the Merlin passage,

"He drag'd his eyebrow bushes down, and made
A snowy penthouse for his hollow eyes,"

is most directly connected with Shakespeare, Merchant of Venice. but compare also Hom. Il. XVII-136,

πάν δ' ἐ' ἐπισκύνιον κατὰ ἔλκευται, ὅσος καλύπτων
Theoc. XXIV-116,

τοῖον ἐπισκύνιον πλοσορῶ ἐπέκειτο προσώπῳ.

Ar. Ran. 823,

δευρὸν ἐπισκύνιον συνάχων.

for these are similar in picture, though the peculiarity of phraseology is not the same. In all these examples, as in the Merlin example, the idea is assuming an expression of gravity, sternness and at the same time of wisdom. The onomatopoeic line at the end of the poem,

....."and ever overhead
Bellow'd the tempest,"

suggests the same effect in Aes. Prom. 1082f,

βροντιά δ' ἤλῳ παραμυκάται
βροντῆς

Tennyson was fond of this expression, which occurs again and again:

Palace of Art,

"And roar rock-thwarted under bellowing caves,"

Enoch Arden,

"hollow.....bellowing ocean,"

Wordsworth, Sonnet,

"Ocean bellowed from his rocky shores,"

Gray, Progress of Poesy,

"The rocks and nodding groves rebellow to the roar,"

All of these examples beautifully interpret the βρυχία

παρυμκᾶται of the Prometheus passage. Calling up the sound of maddened bulls and roaring waves, at once,

βρυχία the deep, of the sea, and παρυμκᾶται the bellow.

The line in Elaine,

....."Never yet
Was noble man but made ignoble talk,"

is I think, slightly obscure. But it is finely interpreted and illustrated in Aes. Ac. 930

ὁ δ' ἐδιδόντος γ' οὐκ ἐπίστυλος πᾶλει.

Pin. Pyth. 1-134-

κρείσσων γὰρ οἰκτιρμοῦ δδόντος.

is an allied idea, though not particularly apt in this

connection.

The beautiful lines,

"To loyal hearts the value of all gifts
Must vary as the giver's,"

are a charming reexpression of Theoc. XXVIII-24f,

..... ἢ μολύβδα χάρις
δαίρει σὺν ὀλίγῳ.....

And Hamlet III-1,

"Rich gifts wax poor when givers prove unkind."

The splendid simile:

"All together down upon them
Rare, as a wild wave in the wide North sea,
Green glimmering toward the summit, bears, with all
Its stormy crests that smoke against the skies,
Down on a bark,"

illustrates two different similes in the Iliad. Il.XV-381-ff,

οἳ δ' αὖτ' ὅτ' αἰὶν κῆμα θαλάσσης εὐρυπύροιο
κηὺς ὑπὲρ τοῖχων καταβήσονται, ὅππότε' ἔπειγ'
ἰς ἀνέμον....

Il. XV-624ff, illustrates the wildness of the scene:

λάβρον ὑπὸ γέφυρων ἀνεμοστρεφές....

Two lines in the Agamemnon that have caused some difficulty
to the interpreters are the following: (Aes. Ag. 424f),

πόθ' ὅτ' ὑπερπορτίης
φάσμα δόξαι δόμων ἀνάσσειν....

The question as to whether to take *ἄσπερα* to refer to Agamemnon or to the woman who is far away is what vexes the editors. Shall it be "a mere phantom shall seem to rule the house," or "the phantom of her that is gone will take her place".

Certainly the latter interpretation is the more attractive and in case of its adoption this passage from Guinevere forms a fine adaptation and interpretation. This line taken in connection with the preceding *ὡς λείψον*..... may be further interpreted by ^xKing John, Act III-Sc.4,

"Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me
.....
Stuffs out his vacant garments with his form."

All these passages together may serve to interpret Brown-ing's, Love in a Life.

"Heart, fear nothing, for, heart, thou shalt find her.
Next time herself,-- not the trouble behind her
Left in the curtain, the couch's perfume!
As she brushed it, the cornice-wreath blossomed anew;
Yon looking-glass gleamed at the wave of her feather."

I will consider at this point the Morte D'Arthur which is purposely omitted from the second Group.

A line which occurs near the beginning of the poem recalls Homer. The resemblance is due to similarity of epithet, and similarity of effect in the sound.

Morte D'Arthur,

....."and over them the sea-wind sang
shrill, chill, with flakes of foam,"

Hom. Od. IV-357,

λιγίων ἀνέμων αἰψηρὰ κέλευθα ..

Ib. III-289,

ἄρτο δ' ἐπὶ λιγυῖ σῦρας

The expression, "dry clashed his harness," has been already
noted under Geraint and Enid.

The idea in the line,

"Where shall I hide my forehead and my eyes?"

is the thought that one covers the head in grief. This in-
terprets Hom. Od. IV-114; Ib. VIII-84-f,

.... αὐτὰρ Ὀδυσσεὺς
πορφύρεον μίτρα δάρυς ἔκων θεοῖσι σιβαρῆσιν
καὶ κεφαλῆς εἴρυσσε, καὶ λυγρὴ δὲ καλὰ πρόσωπα
....."as he stood
This way and that dividing the swift mind,"

is like Hom. Il. I-189,

στῆθεσσι λασίοισι διάνδιχα μερμήριξεν.

although Tennyson is nearer to Ver.^x (Aen. IV. 285),

Atque animam nunc huc celerem nunc dividit illuc.

The beautiful lines:

"For so the whole round earth is every way
Bound by gold chains about the feet of God,"

have their counterpart in ^xHom. Il. VIII, 24f,^{1.}

αὐτῇ μὴ χάρις ἐρύομαι' αὐτῇ τε θαλάσῃ
 ὄψομαι μὴν

The lines descriptive of the home of universal peace,

"where falls not rain", are noted under OEnone and

Lucretius q. v.,

"And looking wistfully with wide blue eyes
 As in a picture,"

This phrase recalls a passage in Aes. Ag. 250,

ἔραλλ' ἕκαστον θυγέ-
 ρων ἀπ' ὀφθαλμοῦ βλέπει
 διδοίκεται, πρὶ ποτα δ' ὡς ἐν παιδαῖς προσεννέπει
 θεῶν.

The feeling that is illustrated in both passages is one

that every one has known, when looking upon the picture of

a friend who has gone. The eyes seem to follow one with a

mute wistfulness, as in Browning's Last Duchess, "looking

as if she were alone". So it is that Iphigenia, who is

now as one dead, turns a mute glance that pleads for mercy

upon her executioners, her lips being bound by the "ἀνάσ-

δω μὴ χάρις", and so the dying king turns a sad look

of farewell upon his friend. Both are in the world, but no

1. Cf. Plato Theat. 153-10; Bacon Advanc. of Learn. 1-
 init. "According to the allegory of the poets.....
 the highest link of nature's chain must needs be tied
 to the foot of Jupiter's chair."

longer of the world. Therefore the two following passages are only partly parallel:

Eur. Hec. 558,

καὶ τοῦτ' ἐδείξει σέβρα δ' αὖ ἀγάμετος
κόλλιστα

Plat. Charm. III-p 154c,

πάντες, ὡπερ ἄγαμα, ἰδῶντο αὐτόν.

Where beauty is the point of the comparison. In the case of Iphigenia that interpretation is possible because of the youth and beauty of the maiden, and the number of the spectators, implying that they looked upon the scene as on some spectacle that touched them not at all. This can not hold for the Morte D'Arthur passage, and to me, at least, the finer interpretation for the lines from the Agamemnon is that suggested by Tennyson.

Curiously enough all the citations made on the Morte D'Arthur are applicable to the Passing of Arthur, each one of them recurring in the latter in exactly the same form. There is but one additional note to be made. The picture of Bedivere standing on the lonely crag,

"straining his eyes beneath an arch of hand,"
that he might catch a last glimpse of the departed king,
recalls the incomparable scene, Soph. Oed. Col. 1650ff,
where Theseus stands,

... ὀμμάτων ἐπιόκειον
 χεῖρ' ἀτάφοτα κρατός,

gazing after the king who was passing away as mysteriously
 as Elijah in the Hebrew legend, or Arthur in the English.

Compare Job. IV. 15-18.

The phrase in The Last Tournament,

"Then, spluttering through the hedge of splintered teeth",
 suggests at once the Homeric commonplace, ἔρκος ὀδόντων

The figure,

"The heathen--- but that ever-climbing wave,
 Hurl'd back again so often in empty foam,"

is the same as that employed in the Duke of Wellington,

"dashed on every rocky square
 Their surging charges foamed themselves away", q. v.

The line,

....."roar
 An ocean sounding welcome to one knight,"

binds up in a few words Homer's simile, Il. VIII-542ff,

Il. XVII-263ff,

ὡς δ' ὅτ' ἐπὶ προχῶντι διπλοῦς ποταμοῖο
 βέβρυχεν κῆμα κύμα
 Τούτῳ ἄρα Τρῶες ἰαχὴν ἵσαν...

"The steel blue eyes" is rather a striking color effect to

... ὀμμάταιν ἐπιόκειον
 χεῖρ' ἀνὰ φορὰν κρατός, ...

gazing after the king who was passing away as ~~fast~~
 as Elijah in the Hebrew legend, or Arthur in the
 Compare Job. IV. 15-18.

The phrase in The Last Tournament,

"Then, spluttering through the hedge of ~~silence~~ is
 suggests at once the Homeric commonplace, in
 manner

The figure,

"The heathen--- but that ever-clinking
 Hurl'd back again so often in ~~the~~ reference of such
 is the same as that employed in the ~~figure~~

"dashed on every ~~side~~ and said;"
 Their surging charges foamed ~~the~~ at intervals, and
 The line, introduced.

An ocean ~~of~~ ing welcome line,
 binds ~~the~~ new words and poppy, the blaze of

ugh flowers, is similar to the

ocus broke like fire,"

commented upon.

us who are familiar with steel grey eyes. I offer it as a suggestion on the much mooted question *αἰθρὰ οὐρανὸν*, not only flashing but blue in blaze, as an interpretation that is very attractive.

In Pin. O. 11-20 the coat of the fox is exquisitely described, if this idea is carried out.

The Greek poet most often suggested in the Idylls of the King is Homer. While they are not Homeric in manner, nor in attitude toward nature, nor in the manner of treating incidents, they have caught some Homeric mannerisms and adopted them perfectly. In addition to those already cited, we may note the frequent recurrence of such lines as,

"And Merlin locked his hand in hers and said;"

the repetition of certain catch lines at intervals, and the way in which the similes are introduced.

The line in The Voyage of Maeldune,

"Thro' the fire of the tulip and poppy, the blaze of
the gorse and the blush
Of millions of roses,"

which suggests flame through flowers, is similar to the line in OEnone,

"At her feet the crocus broke like fire,"

which has already been commented upon.

The force of Homeric epithet *βονὴν ἀγὰδον*...

is clearly brought out and illustrated in these lines,

"And the men that were mighty of tongue and could raise
such a battle cry
That a hundred who heard it would rush on a thousand
lances and die."

The quotation ~~from~~ Pindar in the Sonnet to the Rev. W. H.
Brookfield has been referred to in the notes on The Princess.

In Tiresias the great and blind old man is presented
to us at the moment when he is encouraging Menocceus to
sacrifice himself in order to save Thebes. "The poem
might be regarded as a supplementary scene in the Phoenissae
of Euripides, either immediately preceding or immediately
following the interview between Creon, Menocceus and
Tiresias, Phoenissae- 833-1018."

The character of Tiresias as it is developed in Tennyson's
poem is a lyrical deduction from the Greek, and not like
so many poems similarly suggested, a foundation for an
edifice of a very different character. Almost every line
is sanctioned by the authority of one of the Greek tragedians.
The lines,

"My son, the gods despite of human prayer,
Are slower to forgive than human kings,"

are an expansion of Aes.Prom. 34,

Διὸς γὰρ δυσπαίτητοί φέρειν.

The thought that,

.....that more than man
Which rolls the heavens and lifts and lays the deep,
Yet loves and hates with mortal hates and loves,"

is the idea of the Greek orthodox religion, the rebellion
against which is expressed in Lucretius. Tennyson thus is
the mouth piece of Aeschylean faith and of Epicurean nega-
tivism..

The beautiful expression:

"One naked peak—the sister of the sun,"
beautifully interprets, Aes. Prom. 721,

ἀπὸ γειτόνας κορυφάς...

"peaks the neighbors of the stars,"

The phrase,

....."the winds were dead for heat,"

has been noticed under, "In Memoriam", (q. v.)

The beautiful lines which suggest rather than describe Pallas
Athena, remind one of their prototype in OEnone. The first
line with which the passage closes,

"a dreadful light
Came from her golden hair, her golden helm..,"

recalls Hom. Il. XVIII-214,

ὡς ἀπὸ Ἀχιλλέως κεφαλῆς σέλας αἰθερ' ἔκτανε.

Tennyson's passage has the added detail of awfulness as the
situation demands.

The doom that follows is like that that fell upon Cassandra,

"And speak the truth that no man may believe."

Compare her despairing cry at the futility of seeking to make men listen to the truth, in Aes. Ag. 1120ff, The same idea is found in Hom. Il. I-107,

*αἰεὶ τὸ κακ' ἔστι δῖα δροῖμανταῖοις, ἔσθ' ὅν
δ' οὐτ' εἴπω εἶπας ἔπος οὐτ' ἀλέοις*

and Tennyson expresses it a few lines further on,

"So chained and coupled with the curse
Of blindness and their unbelief, who heard
And heard not".....

The concrete illustrations which follow,

"And heard not when I spoke of famine, plague
.....

And expiation lack'd.....",

are an allusion to Soph. Oed. Tyr. 315ff, the conversation between Oedipus and Tiresias. Id. Antig. 988ff, where Tiresias interprets the omen of the birds. "were screaming with dire feverish rage that drowned their language in a jargon, and I knew they were rending each other with their talons, murderously" etc.,

The lines,

"And, like a statue rear'd
To some great citizen, win all praise from all
Who past it, saying, "That was he!"

recall Eur. Alc. 1000ff, a passage which, strange to say, has

more detail than its English counterpart:

καί τις δοχμαίαν κε'λευθον
 ἔμπαϊκων τόδ' ἔρει
 αὐτα ποτὶ προύδαν' ἀνδρῶν
 γυν δ' ἐστὶ μάκαρα δαίμων
 χαῖρ', ὦ πότνι' εὐ δὲ δοίης·
 τίταί νιν προσερούσι δῆμαι·

The passage,

"Menoeceus, thou hast eyes, and I can hear
 Too plainly what full tides of onset sap
 Our seven high gates,"

contains the essence of Aes. Suppl. 310ff,

ἀστυδρομουμένην πόλιν, καὶ στρατὸν μ'
 ἀπ' τ' ὀμνῶν περὶ δαίω,

....."and what a weight of war
 Rides on those ringing axles!".....

The pregnant lines,

"Stony showers
 Of that ear-stunning hail of Ares".....

contains the interpretation of Aes. Sept. 313ff,

.....ρίδατος
 ὅτ' ἔλασεν ἐν δρυμῖνας βρόμος

"Nay 'twas not before I heard the pelting of the storm that
 I ran to the statues,"

The picture of,

"oldest age in shadow from the night,
Falling about their shrines before their god's,
And wailing, 'save us'!".....

recalls the same scene in Soph Oed. Tyr.

The cry to Tiresias,

"Only in thy virtue lies
The saving of our Thebes,"

recalls Tiresias' answer, addressed to Creon in Eur. Phoen.
930ff, where he prophesies the course that events actually
take in Soph. Oed. Tyr.,

....."Ares, whose one bliss
Is war and human sacrifice,"

Aesch. Sept. 244,

τοῦτα γὰρ Ἄρης βούκεται, φόνω βροτῶν....

The passage beginning,

"My son,
No sound is breathed so potent to coerce,
.....Their names
Graven on memorial tablets, are a song
Heard in the future,".....etc.,

recalls though it cannot equal the beautiful twenty-sixth
fragment of Simonides;

Thuc.. II-43-18

*ἀνδρῶν γὰρ ἐπιφανῶν πᾶσα γῆ τάδος, καὶ οὐ στηλῶν
μόνον ἐν τῇ οἰκείᾳ σηκαίνει ἐπιγραφῇ, ἀλλὰ καὶ
ἐν τῇ μὴ προσηκοίᾳ ἀγραφῇ, μνήμη σαρ' ἐκείτω
τῆς γνώμης, μᾶλλον ἢ τὸν ἔργου ἐν διατάτῃ....*

Cf. Aesch. Prom. 789,

Soph. Frag. 535,

εἰς ἐν δένδρῳ βέλτοτον τῶν ἐμῶν λόγων!

Aesch. Choeph. 450; Suppl. 179; Eumen. 274,

Pind, Ol. XI. -2,¹

St. Paul Ad. Corinth. II. 111. 3.

Proverbs 7:3,

"Write them on the table. of thine heart."

"Thither, my son, and there
"Thou that hast never known the embrace of love
Offer thy maiden life,"

This bid for pity was common property in Greek drama,
usually, however it is a girl who goes to her grave unwed,
as Iphigenia, Antigone.

We notice the difference between the picture of Elysian
life in the concluding lines of Tiresias and that sug-
gested elsewhere in Tennyson, Oenone, Lucretius, etc. Here
the Greek seer cries:

....."and watch the chariot whirl
.....while the golden lyre
Is ever sounding.....
.....and every way the vales
Wind, clouded with the grateful incense fume
Of those who mix all odor to the Gods
On one far height in one far shining fire."

The following lines from Pindar are exactly similar, even
to the beautiful expression that closes. Pin.^x Frag. X-1-

Kai tōi, wēr īπποῖς γομυρασίῳς τε.....

1. See on Madeline.

τοὶ δὲ δ'ορμίχῃσι τέκοντα
 παρὰ δέσφῃσι εὐανδῇ, ἅπας τέδασκεν ὄλβος.
 ὁ δ' αὖ δ' ἐρατὸν κατὰ χῶρον κίδναται
 αἰεὶ, διὰ μεγάρων πυρὶ τηλεφανεῖ παρτοῖα
 βῶν ἐπιβωμῶν ...

So it is that Odysseus while yet in the flesh has the privilege given him of living over again those days before Troy, while he spoke with "great Achilles whom he knew", (Od. XI).

The beautiful expression which closes the poem, "one far shining fire", suggests Tennyson's own "Crossing the Bar" in its rythm. Pindar was fond of the expression.

Pyth III-135)
 Nem III-113) τηλεφῆς φάος.

The expression "blind wave", Homer's *κῆμα κωφόν* (Il. XIV-18), that occurs in Despair, has been noticed under

"The Princess."

In Demeter and Persephone Tennyson has reinterpreted the legend which has been told in the Hom. Hymn to Demeter; Ovid. Fasti. IV-419-620-; Met. V-384-571, Claudian, De Raptu Proserpine.

Tennyson follows Ovid's version most closely,

"Led upward by the ghost of dreams,"

Compare Hom. hymn, 335f, 384,

"I would not mingle in their feasts
Their nectar smacked of hemlock,"

Hom. hymn, 49-50

οὐδέ ποτ' ἀμβροσίης καὶ νέκταρος ἦδ' οὐ ποτόιο
πάντατ' ἄκη χερμίνη.....

....."That thou shouldst dwell
For nine whole months of each whole year with me,
Three dark ones in the shadow with thy King,"

Tennyson follows Hom. hymn, 397ff, and not Ovid .

The beautiful expression "silent fields of asphodel,"

suggests Homer's phrase: Hom. Od. XI-538f.

ψυχὴ δὲ ποδᾶ κρυψ Αἰακίδαο
δοῖτα μακρὰ βιβᾶσα κατ' ἀσφοδελὸν λευκῶνα...

"The shadowy warrior glides.
Along the silent fields of asphodel."

Approved - Charles Dorsten Smith,
Professor of Greek and Classical Philology

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June 1900s

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